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and give no end of trouble. The other method of filling up, is to mix white lead with some pumice powder, adding japanners' gold size and a little varnish; this is laid on thickly, and when hard, rubbed down with pumice stone and oil or water; the pumice powder is added to this for the same purpose as plaster is to the distemper. This is much the best way, as it becomes very hard and durable, and is only done in the best work. If the floor of the room is required to be stained, it can be done either in oil or water. Vandyck-brown and Prussian blue make a capital stain, or Vandyck-brown, burnt umber, and a touch of raw sienna, make good stains for flooring, being dark and rich. For water stain, all holes and joints in the floor are stopped up with a mixture of whiting and size as strong as it can be made—tinted so as to match the new wood. Size is then added to the water stain, and the floor stained to a distance of about two or three feet from the skirting, the brush being used the way of the grain of the wood, two or three boards being done along at a time, and finished. If many of the boards were done at once, the stain would sink in, and look dark and patchy. When dry, it has a couple of coats of strong size, and is then varnished with hard oak varnish, that being the best for this purpose. If stained in oil, the floor is stopped in the same manner as for water, and then given a couple of coats of size. The stain is mixed with turpentine and boiled oil, and used in the same manner as for water, and afterward varnished with the same varnish as above.

As regards coloring for rooms, that is simply a matter of taste. In drawing-rooms keep colors generally light and cheerful; in a dining-room they may be dark but rich; a library should be retiring, and have a good and quiet appearance. You may get a good soft green, that may be used in large quantities without being staring, by an admixture of raw sienna, green lake (light), and Venetian red and white, or another shade by raw sienna and indigo. Dutch pink and white (Dutch pink is much used by paper-stainers, and helps to make a number of those soft, light greens, used on the grounds of their papers), or raw sienna. Antwerp blue, and burnt sienna, also make a good soft green. A good color somewhat resembling the old tapestries can be made for a library wall by mixing middle chrome, Vandyck-brown, and mineral-green, with white, or Prussian-blue, ochre, and Venetian-red. A good rich, reddish-brown, may be got with orange chrome, Vandyck-brown, Venetian-red, and white; a brighter one, by vermilion, brown lake, and Vandyck: rich buff by orange chrome, burnt sienna, and a little raw sienna, and white, or Dutch pink, burnt sienna, and white; a soft warm gray, by Indian red, blue-black, burnt umber, and white; a beautiful clear, though rather a cold gray, by ultramarine, and burnt umber and white; a rich salmon color, by middle or orange-chrome, vermilion, and burnt sienna with white. A dining-room would look well with the woodwork a soft dull yellow, walls same color, stippled over afterward with Indian red and burnt sienna, thin color. You may get a rich, though somewhat dark, effect to a door, by painting it a light reddish-brown, and then stippling over the panels coarsely, so as to show the ground, with a mixture of brown lake and Vandyck, the stiles to be painted Vandyck, with some brown lake in it, rather thin, but stippled very close and fine, sufficiently solid, however, to look several shades darker than the panels; the prominent members of mouldings to be the light reddish-brown, ground color, and sunk hollows to be Vandyck and brown lake, quite solid. Add a little ornament on the panels in the light brown, and you will find that it looks remarkably rich. We are indebted for these hints to our English contemporary, *Decoration*.

#### HOW TO PAINT AND GILD LEATHER.

SELECT leather that has been thoroughly well dressed, draw upon it with a chalk pencil the subject to be painted, and size all over the design. Use common size, melted over the fire and while it is still warm. Paint with ordinary tube oil colors, mixing the colors as for oil painting, and adding to each some japanners' gold size as a drier. When it is only required to turn the leather black, and it has been previously well dressed, it will be so well impregnated with the astringent parts of oak bark as only to need rubbing over two or three times with a solution of vitriol. A gloss can afterward be given to this black leather by rubbing it over with a mixture of gum arabic and size melted in vinegar.

Should the black produced by the vitriol not be deep enough, grind up some lampblack in linseed oil and rub it on before putting on the glazing. When small places in the painting require gilding, go over these parts with the white of an egg, and attach the gold leaf to them, having previously waxed a piece of tissue-paper, taken up the gold leaf on it, and cut it to the size required. When a large surface of the leather requires gilding, take some brown red, grind it in a muller, and mix it with water and chalk, and when the chalk is dissolved rub it over the leather until the whole surface has a whitish look. Attach whole sheets of gold leaf to the tissue-paper, and lay them upon the leather before it is dry, taking care that the edges of the leaves overlap each other. Allow the leather to dry and harden, and then polish the gold by well but lightly rubbing it with an ivory polisher.

To gild leather, damp the skin with a sponge and water, and strain it tight with tacks on a board sufficiently large. When dry, size it with clear double size; then beat the whites of eggs with a wisp to a foam, and let them stand to settle; next take books of leaf silver and blow out the leaves on a gilder's cushion; pass over the leather carefully with the egg size, and with a tip brush lay on the silver, closing any blister that may be left with a bunch of cotton. When dry, varnish over the silvered surface with yellow lacquer, until it has assumed a fine gold-color. The skin being thus gilded may be cut into suitable strips or patterns.



SGRAFFITO DESIGN BY LAUFBERGER.

It should be carefully observed to have the skin well dried before sizing it. Bookbinders gild leather in a different way. They first go over the part intended to be gilded with a sponge dipped in the glair of eggs (the whites beaten up to a froth and left to settle); then, being provided with a brass roller on the edge of which the pattern is engraved, and fixed as a wheel in a handle, they place it before the fire till heated, so that, by applying a wetted finger, it will just hiss. While the roller is heating, they rub the part where the pattern is intended to come with an oiled rag or clean tallow, and lay strips of gold leaf on it, pressing it down with cotton; then with a steady hand they run the roller along the edge of the leather, and wipe the superfluous gold off with an oiled rag; the gold adheres to those parts where the impression of the roller has been made, while the rest will rub off with an oiled rag.

ONE of the most beautiful Louis XVI. cabinets at the late sale of the Hamilton collection is illustrated on the preceding page. It was bought by Mr. S. Wertheimer for about \$27,500. The cabinet is of ebony, inlaid with slabs of black and gold lacquer, exquisitely mounted with ormolu decorations by Gouthière. On the door is a large oval plaque, representing a sacrifice to Cupid. The exquisitely modelled garland of flowers surrounding the picture is in high relief. Victory is represented in the terminal figures at the angles.

The friezes and handles are chased with infant satyrs, cupids, birds, and flowers, all in relief. The Louis XV. carved and gilded arm-chair, illustrated on page 126, is one of a set of twelve, all covered with very handsome old Gobelin tapestry. These chairs were bought at the Hamilton sale for about \$4500, by P. & D. Colnaghi & Co., London dealers in works of art.

## Hints for the Home.

GLAZED bookcases interfere with easy access and are therefore undesirable. A certain worn look about the outside and insides of books is better than brand-new gloss, and shows them to be old familiar friends.

If but little light is admitted to an apartment the ceiling should not be dark; but even in this case it should never be white. Cream-color, formed of a little middle chrome in white, will harmonize with almost any color and is even more reflective than white itself.

It is a wise plan to consult congruity in the framing of pictures, and to attend to the rule that all their bases should range at one level. If there are so many pictures to be hung that one row does not include all, the remainder may form a second line, with regular intervals.

In dealing with a very high room it is best to put nothing that attracts the eye above the level of about eight feet from the floor—to let everything above that be mere air and space, as it were. This will tend to take off that look of dreariness that often besets tall rooms.

BLUE and pink are colors rarely suited for paint, unless combined with extraordinary purity and delicacy: yellows as tints for and partners with white are admissible, but reds and browns are unsuited to a drawing-room. The variations of tint between greenish-yellows, yellowish-greens, blue-greens and gray-greens are innumerable. One can scarcely imagine any color that would not find itself in tune with one or other of these tender tones.

ACCORDING to a New York paper, "a new departure" in mantel lambrequins consists in embroidering a scattered design upon the material which covers the board itself, as well as upon the hanging. Such a design in raised work in flowers, the writer says, has a natural appearance, as if the blossoms had been scattered loosely and left there by accident. We advise our readers not to adopt such a fashion. The board answers the purpose of a table upon which various objects are to be placed, and being merely a background should not be decorated, and least of all in raised work.

AT George's on Broadway there are some decorative novelties introduced by Mr. Hartwell, which merit attention. Mr. Hartwell has invented what may be called a chain-mail window curtain, composed of steel links radiating from centre pieces of glass jewelry set in brass. In combination with these novel curtains, fine India shawls are used to soften the light and tone the colors of the glass. In wall-papers, leather hangings and embroideries, there are many new designs. The now celebrated Low tiles, of which there is a full assortment, are among the most interesting objects of Mr. George's exhibit.

THE following method of repolishing old mahogany is recommended by a competent authority: Put into a bottle half a pint of alcohol, quarter of a pint of vinegar, quarter of a pint of linseed oil, and one ounce of butter of antimony; shake them well together. Wash the work well with warm water in which a little soda has been dissolved, and thoroughly dry it. Then roll up a piece of cotton wool into a rubber, moisten it well with the mixture, and rub this briskly over the work until it is dry. This is a French polish reviver, and may be used with good effect, where a fair body of polish still remains on the furniture.

STANDING screens painted on colored enamelled cloth are popular. There are usually four long panels, and sometimes four smaller ones fitted in at the base, with a small cluster of the same flowers as adorn the panel above. This material is extremely easy for painting on. It is much used for the splash cloth, fastened to the wall behind a washing stand. Some design is painted on it, such as a kingfisher watching for prey among rushes over water, or a flight of swallows. The cloth is bound round with some binding gimp of the same color, and then nailed to the wall. The dimensions are according to taste and the size of the washing stand.

THOSE who have the ordinary cheap Japanese fans of a few years back will do well to consider that in Japan, as elsewhere, purity of natural art is gradually being distorted by acquired fashions and tastes; and that probably in a very few years such frail fans will be more rare, less attainable, more valuable. An efficient plan for their exhibition and preservation from injury is to have pieces of ebony or other wood fixed against a wall and pierced at intervals to allow the handles to slip through, thus sustaining them in an upright position close to the wall. Such an arrangement, carried round a room, with the fans touching each other, at a level just above the dado, would suit a room calm in color, and with such Japanese arrangements as seem always to tone well with old English furniture.

FOR the accommodation of those who will not, or cannot, venture to adopt expensive draperies for walls, yet who have a longing for something beyond paper or paint, and are willing and able to bestow time and labor, may be proposed a drawing-room with dado, doors, windows, and chimney piece all painted in two shades of olive or blue-greens, the wall from dado to ceiling distempered, or painted of a lighter shade than the woodwork. Above the dado may be hung a strip of green serge or cloth, about fifteen or eighteen inches in depth, embroidered with crewels in shades of green, and dull yellow flowers. The curtains should be of the same colored serge as the hangings, also similarly embroidered, though in a larger style, and, if liked, with a slight intermixture of pale blue flowers. If such uniformity of color be objected to, it will be found that dull crimson-red or delicate blues, or amber-yellows, suit calm greens.

CARPET-PARQUETRY is generally one quarter of an inch in thickness. The preparation of floors for it consists of filling in and planing down. If preferred the parquetry need only be a border around a room. It looks warm, rich, and comfortable, and with a carpet overlying a few inches, bordered with rich black or colored fringe, could not but please the most fastidious fancy. Those who aspire to delicate effects may satisfy their craving by a border of shining satin-wood parquetry and dainty gaily-tinted carpet with bright fringe. When extreme solidity is desired, or in the case of very cold or imperfect floors, parquetry one inch in thickness would be advantageous, but the laying of this involves the taking up of the floor; and although the greater thickness cannot fail to be superior in many cases, the quarter-inch is usually all that is necessary to secure a handsome, comfortable, lasting and elastic floor.